



BIRÉLI LAGRÈNE

Guitar Project

Twelve "note for note" guitar transcriptions [plus guitar boxes]
played by one of the most famous guitarist in the world



BIRÉLI LAGRÈNE

Guitar Project



C O N T

E N T S

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Babik

(Django Reinhardt)

[From "Gipsy Project & Friends" & "The Complete Gipsy Project" albums]

♩ = 160

First system of musical notation (measures 1-5). The treble clef staff shows a melody in 2/4 time, starting with a key signature of one flat (B-flat). The bass clef staff shows a bass line with fingerings (10, 9, 8, 9) and a 'T' marking above the first measure.

Second system of musical notation (measures 6-10). The treble clef staff continues the melody with a key signature change to two flats (B-flat, E-flat) in measure 7. The bass clef staff shows a complex bass line with fingerings (10, 9, 8, 9) and a 'T' marking above the first measure.

Third system of musical notation (measures 11-15). The treble clef staff shows a melody with a key signature change to two flats (B-flat, E-flat) in measure 12. The bass clef staff shows a bass line with fingerings (10, 9, 10, 9) and a 'T' marking above the first measure.

Fourth system of musical notation (measures 16-20). The treble clef staff shows a melody with a key signature change to two flats (B-flat, E-flat) in measure 17. The bass clef staff shows a complex bass line with fingerings (10, 7, 9, 10, 8, 9, 10, 11, 9, 10, 8) and a 'T' marking above the first measure.

21



F

T 9 8 7

A

B 8 10 7 8 10 11 7 8 11 7 8 8 8 10 7 8 10 11 7 8 11 7 10 8

26



F

A⁷

T 13 11 8 11 9 10 10 7 8

A 10 7 9 10 8 9 10 11 9 10 10 7 10 9 10 10 7 8

B 10 7 9 10 8 9 10 11 9 10 10 7 10 9 10 10 7 8

31



A⁷

D⁷



G⁷

T 7 8 7 9 7 9 5 6 5 6

A 7 8 7 9 7 9 5 6 5 6

B 7 8 7 9 7 9 5 6 5 6

36



C⁷

F

T 5 7 5 7 11 9 10 10 7 10 8 10 7 8 10 11 7

A 5 7 5 7 11 9 10 10 7 10 8 10 7 8 10 11 7

B 10 7 9 10 8 9 10 11 9 10 10 7 10 8 10 7 8 10 11 7

Français. Composé par Django Reinhardt pour son fils, "Babik" est construit sous une forme que l'on retrouve dans d'autres standards tel que "I Got Rhythm". Le tempo assez élevé rend le solo de Biréli difficile à jouer à la bonne vitesse. Il utilise de nombreuses techniques caractéristiques du jeu "manouche" comme les approches notes, les arpèges diminués, les descentes chromatiques, etc.

41

F

8 11 7 10 8 10 7 9 10 8 9 10 11 9 10 10 7 10 13 11 8 11 9 10 10

46

Biréli (solo)

F Dm Gm C7 F Dm Gm C7 F F7(9)

8 9 11 9 11 9 8 11 9 11 11 9 11 10 9 10 8 11 9 9 11 9 8 8 13

51

B^b9 B^bm6 Gm C7 F C7 F Dm Gm C7

8 11 9 10 10 10 10 8 6 7 8 8 8 7 8 8 7 6 7 12 10 9 10 12 10 9 10

56

F Dm Gm C7 F F7(9) B^b9 B^bm6 Gm C7 F

11 10 11 11 9 11 9 8 13 8 11 9 10 10 10 10 9 10 10 10 10 3 4 7

8fr. 10fr. 10fr. 8fr. 8fr. 10fr. 10fr. 8fr. 8fr. 7fr. 5fr. 5fr. 10fr. 8fr. 8fr.

English. Composed by Django Reinhardt for his son, "Babik" is built in a form that is also to be found in other standards such as "I Got Rhythm". The quite high tempo makes Biréli's solo difficult to play at the right pace. It uses numerous techniques that are characteristic of the "manouche" way of playing such as approaches to notes, diminished arpeggios, chromatic descents, etc.

62

5fr.

3fr.

8va

A⁷

D⁷

T

A

B

5 8 6 9 8 11 9-12

7-10 8-11 10

7-10 8-11 10-13 11-14

19-18-17-16-15-14-13-12-11-10-9-8

3 3 3 3

66

3 fr.

G⁷

C⁷

T

A

B

70

F Dm Gm C⁷ F Dm Gm C⁷

T 5 6 5 8 10 12 11 10 9 10 10 8 9 7 8 6 4

A

B

[illegible]

78

8va-----

F Dm Gm C⁷ F Dm Gm C⁷

9-10 12-10 9-10 12-10 11-10-15-13 15-13-17 17-16-15 15-14 15 11-13-11 14-11 13-14

3 3

82

F F⁷(9) B^b6 B^bm⁶ Gm C⁷ F C⁷

11 13-10 12-9-8-10 7-8-10 7-8-10 9-10 7-9-10 8-10-11 9-11-9-8 7

3

86

8va-----

F Dm Gm C⁷ F Dm Gm C⁷

15-13-12 15-13-12 13-13-15-13-12-13 15-13-12 14-14-15-14-13-14 13-15 11 13-14

3

90

8va-----

F F⁷(9) B^b6 B^bm⁶ Gm C⁷ F

15 15 15 12-13 12-15 14-15 14-13 17-12-15 10-13 10-4



94

8va

A⁷ D⁷

T 17 17 12 12 15 15 15 11 11 13 13 9 9 14 14 14 9 9 11 11 7 7 10 10

A

B



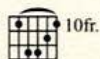
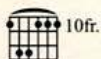
98

G⁷ C⁷

T 5 5 8 8 3 3 7 7 2 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0 4 3 0

A

B



102

F Dm Gm C⁷ F Dm Gm C⁷

T

A

B 3 3 5 3 5 3 3 5 3 5



106

F F⁷(9) B^b6/9 B^bm⁶ Gm C⁷ Sw. Sw.

64 Violin (solo) 64

T

A 7 7 3 5 3 6 5 3 6 3 6 3 4 5 3 3

B



173

Handwritten musical score for measures 173-176. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff is divided into three parts: Treble (T), Alto (A), and Bass (B). The Treble staff contains a melodic line with eighth and sixteenth notes, including a barre at measure 174. The Bass staff contains a bass line with eighth and sixteenth notes, including a barre at measure 174. A fingerboard diagram for fret 173 is shown above the Treble staff. The key signature is one flat (B-flat).



177

Handwritten musical score for measures 177-180. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff is divided into three parts: Treble (T), Alto (A), and Bass (B). The Treble staff contains a melodic line with eighth and sixteenth notes, including a barre at measure 178. The Bass staff contains a bass line with eighth and sixteenth notes, including a barre at measure 178. A fingerboard diagram for fret 177 is shown above the Treble staff. The key signature is one flat (B-flat).



181

Handwritten musical score for measures 181-184. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff is divided into three parts: Treble (T), Alto (A), and Bass (B). The Treble staff contains a melodic line with eighth and sixteenth notes, including a barre at measure 182. The Bass staff contains a bass line with eighth and sixteenth notes, including a barre at measure 182. A fingerboard diagram for fret 181 is shown above the Treble staff. The key signature is one flat (B-flat).



185

Handwritten musical score for measures 185-188. The system includes a treble clef staff with a key signature of one flat and a common time signature. The bass staff is divided into three parts: Treble (T), Alto (A), and Bass (B). The Treble staff contains a melodic line with eighth and sixteenth notes, including a barre at measure 186. The Bass staff contains a bass line with eighth and sixteenth notes, including a barre at measure 186. A fingerboard diagram for fret 185 is shown above the Treble staff. The key signature is one flat (B-flat).

189

5 fr.

3 fr.

8va

A⁷ D⁷

T 15 19 16 15 19 16 14 18 15 14 18 15

A

B

193

3 fr.

(8va)

G⁷ C⁷

T 13 17 14 13 17 14 12 16 13 12 16 13

A

B

197

F

T 10 7 9 10 8 9 10 11 9 10 10 11 9 10 8 11 9 10 8

A

B 10 7 9 10 8 9 10 11 9 10 10 11 9 10 8 11 9 10 8

201

F

T 13 13 14 13

A 10 8 10 8 6 7 8

B 8 10 7 8 10 11 7 8 11 7 8 10 8 6 7 8



Blues clair

(Django Reinhardt)

[From "Gipsy Project & Friends" & "The Complete Gipsy Project" albums]

♩ = 200

1 

5 

9 

13 

17

8fr.

8fr.

8fr.

8fr.

F

F

C

C#dim7

T

A

B

10

7

10

8

8

10

9

10

1/2

(9)

8

9

9

8

9

8

7

10

7

10

7

9

3

21

10fr.

8fr.

8fr.

8fr.

Dm7

G7

C

G7

T

A

B

12

10

13

10

10

12

11

10

12

10

9

9

12

8

9

10

12

10

9

10

8

3

3

8fr.

25

C

T

A

B

11

10

8

11

10

8

10

8

10

8

10

11

10

11

10

11

10

8

10

7

11

10

8

11

10

8

10

8

10

8

10

11

10

11

10

8

10

8

29

8fr.

8fr.

8fr.

F

C

C#dim7

T

A

B

11

10

8

11

10

8

10

8

10

8

10

11

10

11

10

11

10

8

10

7

11

10

8

11

10

8

10

8

10

8

10

11

10

11

10

8

10

0

Français. Ici, Biréli commence directement par le solo et on ne retrouvera le thème que sous forme de gimmick à la fin du morceau. Un cycle de blues en douze mesures sert de prétexte à l'improvisation. Biréli utilise des techniques que l'on retrouve souvent dans le blues rock ou le blues traditionnel comme le bending et la gamme de Cm pentatonique blues mais aussi les répétitions de phrases avec de nombreux accords arpégés plus caractéristiques du Jazz.

The musical score for 'The Rose Tree' is presented in standard notation for guitar. The treble staff contains the melody, and the bass staff contains the bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures, each with a corresponding fret diagram above it. The fret diagrams show the fingerings for the first four frets: 10fr., 8fr., 8fr., and 8fr. The chords are Dm7, G7, C, and G7. The bass line includes fingerings and fret numbers (e.g., 7-8, 9-10, 10-13, 12-15, 16-15-14-13, 12-11-10-9, 8-10-8, 9-8-11-9, 10-12-9, 10-10-10-10).

[illegible][illegible][illegible]

English. Here, Biréli begins directly with the solo and we will only find the theme again in the form of a gimmick at the end of the piece. A blues cycle in twelve bars serves as a pretext for improvisation. Biréli uses techniques that are often to be found in blues rock or in traditional blues such as bending and the Cm pentatonic blues scale, but also the repetitions of phrases with many chord arpeggios more typical of Jazz.

46

8fr.

8fr.

8fr.

G⁷ C G⁷

T 7 8 9 10 11 12 13 14 15 13 11 12 8 10 8 8 8 8 8 8 10 11 8

A

B

5

8fr.

49

C

T 10 10 11 12 12 10 9 9 10 7 8 10 7 7 7 10 10 9 10 10 10

A

B

8fr.

8fr.

8fr.

53

F C C^{#dim7}

T 10 8 8 10 8 10 7 10 8 10 8 9 9 10 7 10 9 9 10 10 10 12 13 14

A 7 10 8 10 7 10 8 10 7 10 9 9 10 7 10 9 9 10 10 7 7 10

B 3

10fr.

8fr.

8fr.

8fr.

57

Dm⁷ G⁷ C G⁷

T 15 12 13 10 13 10 10 12 10 12 10 9 13 11 12 8 9 10 12 10 10 10 10 9 10 9 12 10

A

B

6

61

8fr.

C

T 11 10

A 12 10

B 10

65

8fr.

8fr.

8fr.

8fr.

F

F

C

C#dim7

T 8 10

A 8 10

B 8 10

69

10fr.

8fr.

8fr.

8fr.

8fr.

Dm7

G7

C

G7

C

T 12-13-10

A 13-10

B 10

74

35

Violin (solo)

35

C

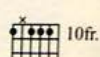
T 5

A 4

B 5



113



Violin

F

C

C#dim7

Dm7

T

A

B

5

4

5

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5

6

7

5

4

5

4

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5

4



Coquette

(John W. Green - Gus Kahn - Carmen Lombardo)

[From "The Complete Gipsy Project" album]

♩ = 180

Double bass (intro)

A 5fr. Violin (theme)

First system of musical notation (measures 1-5). It includes a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is divided into Treble (T), Alto (A), and Bass (B) clefs. Fingerings are indicated by numbers 0-4. A box labeled 'A' with a 5-fret diagram is shown above the treble staff at the end of the system.

Second system of musical notation (measures 6-10). It includes a treble staff and a bass staff with T, A, and B clefs. Chord symbols D, Em7, A7, Em7, and A7 are placed above the treble staff. Fingerings are indicated by numbers 6-10. Five 5-fret diagrams are shown above the treble staff.

Third system of musical notation (measures 11-15). It includes a treble staff and a bass staff with T, A, and B clefs. Chord symbols D, Bm7, Em7, A7, D, and Em7 are placed above the treble staff. Fingerings are indicated by numbers 7-10. Four 5-fret diagrams and one 7-fret diagram are shown above the treble staff.

Fourth system of musical notation (measures 16-20). It includes a treble staff and a bass staff with T, A, and B clefs. Chord symbols A7, Em7, A7, and D are placed above the treble staff. Fingerings are indicated by numbers 6-10. Four 5-fret diagrams and one 7-fret diagram are shown above the treble staff.

B

5fr.

5fr.

3fr.

7fr.

21

Am⁷

D⁷

G

E⁷

T 8

A 7

B 7

7fr.

5fr.

5fr.

26

E⁷

A⁷

D

T 7 10 7 8 9 12

A 7 8 10 10

B 7 10 7 10 7 10 7

7fr.

5fr.

7fr.

5fr.

5fr.

7fr.

31

Em⁷

A⁷

Em⁷

A⁷

D

Bm⁷

T 10 7 9 7

A 7 7

B 7 7

7fr.

5fr.

5fr.

7fr.

5fr.

36

Em⁷

A⁷

D

Em⁷

A⁷

T 14 9 12 10

A 12 11 12 10 11 12

B 12 10 10 11 12 9 9 11 14

Français. Ce très joli thème de Django Reinhardt est construit sur une série de cadence II V I. Le solo de Biréli reste abordable avec toutefois quelques difficultés notamment pour l'exécution des arpèges d'accords. À noter l'utilisation très "out" de D# pentatonique sur l'accord D7.

English. This very fine theme by Django Reinhardt is built on a series with a II V I – cadence. Biréli's solo remains accessible with, however, a few difficulties, notably for the execution of the chord arpeggios. The very "out" way of using D# pentatonic on chord D7 is to be noted.

57

7fr. 7fr. 5fr.

E7 E7 A7

T 9 10 10 11 12 12-12 12 12-12 13 11 6 5
 9 10 10 11 12 12-12 12 12-12 11 11 5 7
 A 10 11 11 12 13 13-13 13 13-13 12 12 6 7
 9 10 10 11 12 12-12 12 12-12 11 11 5 7
 B 11 12 12 13 14 14-14 14 14-14 11 11 5 7

5 5 5 5 5

7fr. 5fr. 5fr. 7fr. 7fr. 5fr.

65

Em7 A7 D Bm7 Em7 A7

T 12-14-12-11-12 12-15 12-14 14 9-12 10 10 13-14 12 11 10-10 12 9 11

A 12-14-12-11-12 12-15 12-14 14 9-12 10 10 13-14 12 11 10-10 12 9 11

B 12-14-12-11-12 12-15 12-14 14 9-12 10 10 13-14 12 11 10-10 12 9 11

69

A **A** Violin (solo)

B Double bass (solo)

A Theme on last violin A part

12



Daphné
(Django Reinhardt)

(Django Reinhardt)

[From "The Complete Gipsy Project" album]

♩ = 220

= 220

Theme

D Bm⁷ Em⁷ A⁷ D Bm⁷

Em⁷ A⁷ D D⁷(9) G⁶ Gm⁶ Em⁷ A⁷ D A⁷

D A⁷ E^b Cm⁷ Fm⁷ B^b7 E^b Cm⁷ Fm⁷ B^b7

E^b Cm⁷ Fm⁷ B^b7 E^b A⁷(#5) D Bm⁷

Français. Thème très connu de Django Reinhardt avec cette particularité de modulation au demi-ton au passage du B. Biréli commence son solo seul et malgré l'absence d'accompagnement on devine les accords. Il est à noter l'utilisation par Biréli du sweeping (Sw.), technique qu'il maîtrise à merveille et que l'on retrouvera sur d'autres morceaux.

70

Sw. Sw.

3

Sw. Sw.

3

74

8^{va}

E^b Cm⁷ Fm⁷ B^b7 E^b Cm⁷

79

8^{va}

Fm⁷ B^b7 E^b Cm⁷ Fm⁷ B^b7 E^b A 7(#5)

84

D Bm⁷ Em⁷ A 7 D Bm⁷ Em⁷ A 7 D D 7(9)

3

English. A very famous theme by Django Reinhardt with this peculiarity of modulation at the semitone at the passage of the "B". Biréli begins his solo alone and despite the absence of accompaniment, we guess the chords. The use of sweeping (Sw.) is to be noted, a technique Biréli masters to perfection and that will be found again in other pieces.

89

4x4 accordion/guitar

Chord progression: G⁶, G^{m6}, Em⁷, A⁷, D, A⁷, D, B^{m7}, Em⁷, A⁷

Fingerings: 13-11-12, 12-12, 13-14, 12-10-11, 12, 7-8-8-6, 7-7-5

94

Chord progression: D, B^{m7}, Em⁷, A⁷, D, D⁷⁽⁹⁾, G⁶, G^{m6}, Em⁷, A⁷

Fingerings: 13-12-10, 12-13-(12)-10, 12-10-12, 10-12-13-12, 11-12-12-10

99

VII

Chord progression: D, A⁷, Nat. harmonic, D, B^{m7}, Em⁷, A⁷, D, B^{m7}, Em⁷, A⁷

Fingerings: 11-11-12, 7-7

104

Chord progression: D, D⁷⁽⁹⁾, G⁶, G^{m6}, Em⁷, A⁷, D, A⁷

Fingerings: 13-12-14-12, 16-15-17-15, 13-12-14-12, 17-17-18, 13-14-12, 7-8-8-7-5-7-7

108

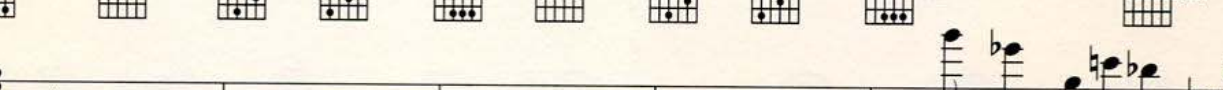


Diagram 1: 6fr. Diagram 2: 8fr. Diagram 3: 8fr. Diagram 4: 6fr. Diagram 5: 6fr. Diagram 6: 8fr. Diagram 7: 8fr. Diagram 8: 6fr. Diagram 9: 6fr. Diagram 10: 8fr.

E^b Cm⁷ Fm⁷ B^b7 E^b Cm⁷ Fm⁷ B^b7 E^b Cm⁷

T 8 8 8 15 11 12 13 11 13 12 9 9

A 8 8 8 12 13 11 13 12 9 9

B 8 8 8 13 12 9 9

113

8fr. 6fr. 6fr. 5fr.

Fm7 B \flat 7 E \flat A7(\sharp 5)

T
A
B

8 10 8 6 5 8 5 6 5 8 5 8 4 5 7 6 5 7 5 6 5 8 7 9 8 6

3 3

116

8va

D Bm7 Em7 A7 D Bm7 Em7 A7 D D7(9)

5 10 13 12 15 15

Jadis

(Biréli Lagrène)



Open tuning
E \flat A \flat D \flat F B \flat E \flat

[From "Gipsy Project album - Move" album]

$\text{♩} \approx 100$ [rubato]

First system of music (measures 1-6). The treble clef staff shows a melody in 2/4 time, starting with a quarter note G \flat (4th line), followed by eighth notes A \flat (5th line), B \flat (5th space), and C \flat (5th line). The bass clef staff shows a bass line with fret numbers: 0, 4, 0, 3, 2, 4, 0, 0, 0, 5, 3, 2, 0, 5, 4, 0, 2, 1, 3. Trills and triplets are indicated above the treble staff in measures 5 and 6. A *rit.* marking is above measure 6.

Second system of music (measures 7-12). The treble clef staff continues the melody. The bass clef staff shows fret numbers: 1, 0, 4, 0, 3, 2, 4, 0, 0, 3, 2, 0, 1, 0, 0, 2, 0, 3, 0. Trills and triplets are indicated above the treble staff in measures 8 and 9. A *rit.* marking is above measure 10.

Third system of music (measures 13-18). The treble clef staff continues the melody. The bass clef staff shows fret numbers: 2, 4, 0, 1, 0, 2, 4, 1, 0, 1, 4, 2, 0, 4, 2, 0, 6, 4, 2, 0, 4, 2, 0, 0, 0, 0. Trills and triplets are indicated above the treble staff in measures 14 and 15. *rit.* markings are above measures 13 and 16.

Fourth system of music (measures 19-24). The treble clef staff continues the melody. The bass clef staff shows fret numbers: 2, 2, 0, 1, 0, 2, 1, 0, 4, 4, 2, 0, 0, 4, 1, 4, 4, 2, 0, 2, 2, 4, 5, 2, 0, 0, 1, 2, 1. Trills and triplets are indicated above the treble staff in measures 20 and 22. *rit.* markings are above measures 19, 21, and 24.

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Français. Ici Biréli joue seul. L'accordage non conventionnel donne une couleur et une atmosphère très particulières à ce titre. L'interprétation est assez libre. Pour la bonne exécution du morceau, il faut utiliser les doigts de la main droite (pour les droitiers !).

25

Artificial Harmonic.....

rit. IV V VII

Handwritten musical notation for measures 25-30. The right hand (treble clef) features a melodic line with triplets and a final artificial harmonic. The left hand (bass clef) provides a harmonic accompaniment with triplets and fingerings. The key signature has four flats, and the time signature is 3/4.

31

rit.

Handwritten musical notation for measures 31-36. The right hand (treble clef) continues the melodic line with triplets. The left hand (bass clef) features a complex accompaniment with triplets and various fingerings. The key signature has four flats, and the time signature is 3/4.

37

Handwritten musical notation for measures 37-42. The right hand (treble clef) features a melodic line with some chords. The left hand (bass clef) provides a harmonic accompaniment with various fingerings. The key signature has four flats, and the time signature is 3/4.

43

rit.

rit.

Handwritten musical notation for measures 43-48. The right hand (treble clef) features a melodic line with some chords. The left hand (bass clef) provides a harmonic accompaniment with various fingerings. The key signature has four flats, and the time signature is 3/4.

English. Here Biréli plays alone. The tuning, non-conventional, gives a very peculiar colour and atmosphere to this piece. The interpretation is quite free. For the good execution of the piece, one has to use the fingers of the right hand (for right-handers !).

49 *rit.*

T
A
B

55 *rit.*

T
A
B

60

T
A
B

65 *accel.* *rit.*

T
A
B

[illegible]

105

T
A
B

2 4 2 4 2 2 4 2 4 2 2 4 2 4 2

2 3 4

0 0 0 2 4 7 4 7 0 0 0 0

5 7 4 7

4 5 0 0 0 0

19

Double bass

Musical notation for measures 19-23. Treble clef staff with notes and rests. Bass clef staff with fingerings (7, 5, 5, 7, 6, 5, 7, 5, 7, 7, 5, 5) and a double bass symbol.

24

Musical notation for measures 24-28. Treble clef staff with notes and rests. Bass clef staff with fingerings (7, 6, 5, 7, 5, 5, 7, 6, 5, 7, 5, 5, 7, 6, 5).



29

8va

Musical notation for measures 29-32. Treble clef staff with notes and rests. Bass clef staff with fingerings (7, 13, 15, 13, 11, 12, 13, 11, 12, 13, 11, 12, 12, 8, 10, 9, 10, 9, 7, 10, 9, 10, 8, 12, 13, 10) and a double bass symbol.



33

Musical notation for measures 33-37. Treble clef staff with notes and rests. Bass clef staff with fingerings (12, 10, 12, 10, 10, 12, 9, 7, 8, 7, 6, 5, 7, 6, 9, 7, 10, 9, 10, 9, 10, 10, 9, 10, 10, 9, 10) and a double bass symbol.

Français. Un des titres de Django les plus connus et les plus joués. Biréli commence par un clin d'œil musical mais il va abondamment utiliser les arpegges d'accords notamment dans une montée vertigineuse alternant les diminués et ceux de Am (mesure 44). On peut également noter l'utilisation judicieuse des "cordes à vide".

37

Am Dm

5fr. 5fr.

T 8 10 9 9 5 7 8 7 7 7 12 13 14 12 15 14 13 15 13 17 13 15 14 15 12 12 7 8

A 9 9 5 7 8 7 7 7 12 13 14 12 15 14 13 15 13 17 13 15 14 15 12 12 7 8

B 9 9 5 7 8 7 7 7 12 13 14 12 15 14 13 15 13 17 13 15 14 15 12 12 7 8

41

Am B^b7

5fr. 6fr.

T 8 10 8 12 8 10 9 10 9 10 9 10 9 7 4 4 3 4 7 7 6 7 6 5 6

A 7 10 9 8 10 8 12 8 10 9 10 9 10 9 7 4 4 3 4 7 7 6 7 6 5 6

B 9 7 10 9 8 10 8 12 8 10 9 10 9 10 9 7 4 4 3 4 7 7 6 7 6 5 6

44

E⁷ Am E⁷

5fr. 5fr. 5fr.

T 7 7 10 10 7 7 4 4 5 5 8 8 7 7 10 10 8 8 12 12 10 10 13

A 7 6 7 9 4 6 4 3 5 5 5 5 7 6 10 9 9 10 14 13 10 9 13

B 7 6 7 9 4 6 4 3 5 5 5 5 7 6 10 9 9 10 14 13 10 9 13

47

Am Dm

5fr. 5fr.

T 12 17 12 13 12 15 14 13 12 12 12 15 14 13 13 12 15 15 15 13 13 13 12 12 12 7 0

A 12 17 12 13 12 15 14 13 12 12 12 15 14 13 13 12 15 15 15 13 13 13 12 12 12 7 0

B 12 17 12 13 12 15 14 13 12 12 12 15 14 13 13 12 15 15 15 13 13 13 12 12 12 7 0

English. One of the most famous and most often played of Django's pieces. Biréli begins with a musical wink but he will abundantly use the chord arpeggios, notably in a vertiginous rise alternating the diminished ones and those of Am (bar 44). One may also note the judicious use of the "open strings".

51

5fr.

E7

Am

5fr.

5fr.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a fingerstyle guitar part.

Guitar Part:

- Staff:** Treble clef.
- Chords:** Am (A minor) and Dm (D minor).
- Notes:** The melody consists of eighth and quarter notes, with some notes beamed together.
- Accents:** Indicated by a small 'x' above the staff.
- Tempo/Style:** Sfr. (Sforzando).

Fingerstyle Guitar Part:

- Staff:** Treble clef.
- Chords:** Am (A minor) and Dm (D minor).
- Notes:** The melody consists of eighth and quarter notes, with some notes beamed together.
- Accents:** Indicated by a small 'x' above the staff.
- Tempo/Style:** Sfr. (Sforzando).

Hand Positioning:

- Left Hand:** Indicated by a 'T' (Thumb), 'A' (Index), and 'B' (Middle) on the left side of the staff.
- Right Hand:** Indicated by a 'T' (Thumb), 'A' (Index), and 'B' (Middle) on the right side of the staff.

Hand Positioning Diagrams:

- Left Hand:** Shows the hand position for the left hand, with fingers 1-4 (index to pinky) positioned over the strings.
- Right Hand:** Shows the hand position for the right hand, with fingers 1-4 (index to pinky) positioned over the strings.

Hand Positioning Diagrams:

- Left Hand:** Shows the hand position for the left hand, with fingers 1-4 (index to pinky) positioned over the strings.
- Right Hand:** Shows the hand position for the right hand, with fingers 1-4 (index to pinky) positioned over the strings.



67

67

E7

Am

T 9 11 9 12 11 9 12 10 9 12 10 13 12 15 13 16 17 12 0 8 0 5 5 1 3 1

A 9 11 9 12 11 9 12 10 9 12 10 13 12 15 13 16 17 12 0 8 0 5 5 1 3 1

B 9 11 9 12 11 9 12 10 9 12 10 13 12 15 13 16 17 12 0 8 0 5 5 1 3 1



71

71

Dm

Am

T 0 1 15 14 14 13 13 12 11 10 9 8 7 6 5 7 5 4 7 5 4 5 7 8 7 6 5 5 7 11 14

A 0 1 15 14 14 13 13 12 11 10 9 8 7 6 5 7 5 4 7 5 4 5 7 8 7 6 5 5 7 11 14

B 0 1 15 14 14 13 13 12 11 10 9 8 7 6 5 7 5 4 7 5 4 5 7 8 7 6 5 5 7 11 14



75

75

B^b7

E7

Am

E7

T 11 15 14 13 12 15 14 13 12 14 13 15 14 12 15 14 12 11 14 12 0 0 0 0

A 11 15 14 13 12 15 14 13 12 14 13 15 14 12 15 14 12 11 14 12 0 0 0 0

B 13 13 11 12 11 15 14 13 12 14 13 15 14 12 15 14 12 11 14 12 0 0 0 0



79

79

64

Theme

Violin (solo)

64

Am

Dm

T 7 5 5 7 5 5 7 6 5 7 6 5 5

A 7 5 5 7 5 5 7 6 5 7 6 5 5

B 7 5 5 7 5 5 7 6 5 7 6 5 5

147

5fr.

Double bass

E7

Am

T 5 4 7 5 4 7 8 8 5

A 5 7

B

151

5fr.

5fr.

Am

Dm

T 5 5 5 5 5 6 5 5 10 10 10 10

A 5 5 5 5 5 10 10 10 10

B

155

5fr.

E7

T 12 12 12 12 12 5 4 5 6 7 3 4 5 7 7 5 7

A 13 13 13 13 13 5 4 5 6 7 3 4 5 7 7 5 7

B

21

Measures 21-25: G, Am⁷, G, GM⁶, F#[♯]

T: 7, 10, 8, 7, 10

A: 7, 10, 8, 7, 10

B: 7, 10, 8, 7, 10

26

Measures 26-30: F#[♯], B⁷, Em⁷, B⁷

T: 7, 10, 8, 7, 8

A: 7, 10, 8, 7, 8

B: 7, 10, 8, 7, 8

31

Measures 31-35: Em⁷, A⁷, A#⁷, A⁷

T: 7, 8, 7, 8, 6, 5, 6, 5

A: 7, 8, 7, 8, 6, 5, 6, 5

B: 7, 8, 7, 8, 6, 5, 6, 5

36

Measures 36-40: A⁷, D⁷(9), D⁷(♭9)

T: 8, 5, 7, 10, 6, 7, 10, 9, 8, 7

A: 8, 5, 7, 10, 6, 7, 10, 9, 8, 7

B: 8, 5, 7, 10, 6, 7, 10, 9, 8, 7

Français. Un autre incontournable de Django ! Biréli propose une introduction des plus originale et développe un solo des plus inventif. On y trouve notamment de nombreuses phrases très longues, voyageant pas mal sur le manche et d'une précision rythmique incroyable. Il est à noter les redites de début de thème à chaque fois renouvelées.

41

B \flat m7 E \flat 7(9) A \flat D7 G

T 6 5 8 7 6 7

A

B

46

Biréli (solo)

A m7 B \flat m7 B m7 GM6 E \flat m7 A \flat 7

T 3 10 9 8 7 6 5

A 9 7 8

B 3

51

D \flat G7(\flat 9) CM7 G7(\flat 9) CM7

T 4 3 2 3 11-12

A

B

56

G7(\flat 9) Cm7 F7

T 15 13 11 13 15 15 13 11 13

A

B

English. Another unavoidable piece of Django ! Biréli proposes a most original introduction and develops a most inventive solo. We notably find in it many very long phrases, travelling a lot on the neck and with an incredible rhythmical precision. The repetitions at the beginning of the theme, renewed every time, are to be noted.

61

(8va)

G A m⁷ B^bm⁷ B m⁷ B^bm⁷

T 15 10 8 9 7 10 9 8 7 6

A

B

[illegible][illegible]

79

7fr. 3fr. 6fr. 5fr.

Bm⁷ G Bbm⁷ Eb⁷(9)

T A B

3 3 3

83

4fr. 3fr. 3fr. 5fr.

A[∞] D⁷ G A m⁷

T A B

3 3 3

87

3fr. 2fr. 9fr.

G GM⁶ F#[∞]

T A B

3 3 3

90

9fr. 7fr.

F#[∞] B⁷

T A B

3 3

103

4fr. 6fr. 5fr.

D7(b9) Bbm7 Eb7(9)

T A B

3

107

4fr. 3fr. 3fr.

A^{8va} D7 G

T A B

8^{va}

110

5fr. 6fr. 7fr. 2fr.

(8^{va}) Am7 Bbm7 Bm7 GM6

T A B

3

113

6fr. 4fr.

Ebm7 Ab7

T A B

3

115

9fr.

9fr.

8fr.

D⁹

G7(♯9)

CM7

T

A

B

11-9 12-11-10-9 12-11 10-9-8 9 6 6 6 6 5 5 5 4 7 5 5-4

3 3 3

118

9fr.

8fr.

9fr.

G7(♯9)

CM7

G7(♯9)

8va

T

A

B

7-5-4-5 5 5 8 9 6 6 6 5 4 5 7 5 5 3 4 4 8 11-13-15

3

121

8fr.

6fr.

(8va)

CM7

F7

T

A

B

13 11 13 0 11-12-10-8 10 10-8 10 8 10 7 6 7 6 8 7 5 6 5

124

6fr.

3fr.

F7

G

T

A

B

7 8 7 9 7 5 6 5 7 8 7 9 7 5 6 5 5 7 7 7 5 4 5 3 5 7 7 7 5 4 5 3



126

A m⁷B^bm⁷B m⁷

3



128

G

B^bm⁷E^b7(9)

131

A⁹D⁷

133

G

A⁹D⁷(^b9)

G

64

64

Place de Broukère

(Django Reinhardt)

[From "Gipsy Project & Friends" & "The Complete Gipsy Project" albums]



♩ = 220

6fr. 6fr. 4fr. 4fr. 2fr. 6fr. 6fr.

6fr. 6fr. 4fr. 4fr. 2fr. 6fr. 6fr.

6fr. 4fr. 4fr. 2fr. 6fr. 6fr.

4fr. 4fr. 2fr. 6fr. Biréli (solo) 8va

Français. La construction de ce morceau est bien particulière avec un motif sous forme de riff puis une grille de blues en B \flat servant aux improvisations et enfin un intermède en F \sharp . On retrouve dans le solo des phrases très longues se développant sur des grilles entières. Biréli va utiliser également le jeu en octaves en accords et le "double stop". Il est à signaler l'apparition de la gamme ton par ton (mesure 132) et les judicieux contrechants de l'intermède.

21

B \flat B \flat 7 E \flat B \flat

T 13 9 9 9 9 11 9 11 9 8 11 9 11 11 8 11 8 9 10 7 8 9 7 8 9 10 11

A

B

26

B \flat Cm7 F7 B \flat F7

T 11 10 8 11 8 8 7 10 9 10 7 8 10 9 8 10 12 10 8 8 7 6 7 6 7

A 8 8 10 10 9 10 7 8 10 8 10 12 10 8 8 7 6 7

B

31

B \flat B \flat 7 E \flat

T 6 10 12 13 10 11 10 11 10 12 6 6 6 7 8 8 7 9 7 9 10 8 6 9 6 6 8

A 7 8 7 6 11 10 12 11 10 12 6 6 7 7 8 8 7 9 7 9 10 8 6 9 6 6 8

B

36

E \flat B \flat Cm7 F7

T 10 9 8 7 6 7 7 6 5 8 5 6 7 5 8 6 9 7 10 9 12 10 11 7 10 8 6 8 8 5 7 5 8 7 6 8

A 6 8 6 9 10 9 8 7 6 7 7 6 5 8 5 6 7 5 8 6 9 7 10 9 12 10 11 7 10 8 6 8 8 5 7 5 8 7 6 8

B



59

8va

E^bB^b

Handwritten musical notation for measures 59-62. The system includes a treble clef staff with a key signature of two flats and a common time signature. The right hand plays a melodic line with various accidentals. The left hand is shown with fingerings (T, A, B) and numbers (11, 13, 8, 11, 10, 9, 11, 8, 9, 11, 8, 7, 6, 8, 7, 6, 5, 15, 14, 13, 12, 11, 10, 9, 18). Chord symbols E^b and B^b are present.



63

Cm⁷F⁷B^bF⁷

Handwritten musical notation for measures 63-66. The system includes a treble clef staff with a key signature of two flats and a common time signature. The right hand plays a melodic line. The left hand is shown with fingerings (T, A, B) and numbers (17, 16, 15, 14, 13, 12, 16, 15, 14, 13, 12, 11, 10, 13, 10, 11, 10, 12, 13, 13, 10, 12, 13, 10, 10, 10). Chord symbols Cm⁷, F⁷, B^b, and F⁷ are present.



67

8va

B^b7

Handwritten musical notation for measures 67-70. The system includes a treble clef staff with a key signature of two flats and a common time signature. The right hand plays a melodic line. The left hand is shown with fingerings (T, A, B) and numbers (10, 11, 7, 10, 11, 7, 6, 7, 10, 11, 7, 18, 18, 18, 15, 15, 15, 16, 16, 16). Chord symbols B^b and B^b7 are present.



71

E^bB^b

Handwritten musical notation for measures 71-74. The system includes a treble clef staff with a key signature of two flats and a common time signature. The right hand plays a melodic line. The left hand is shown with fingerings (T, A, B) and numbers (6, 6, 5, 6, 8, 6, 5, 6, 5, 6, 8, 4, 5, 7, 5, 6, 7, 8, 6, 8, 6, 5, 6, 5, 6, 8, 4, 5, 7, 8, 10). Chord symbols E^b and B^b are present.

92

C7 F B^b E^b A^b D^b

T 0 0 0 0 1 1 1 1 0 1 1 1 8 10 8 8 6 8 6 6

A 3 3 3 3 2 3 3 3 1 2 2 2 8 10 8 8 6 8 6 6

B 3 3 3 3 3 3 2 2 2 3 3 3 8 10 8 8 6 8 6 6

97

G^b F7 B^b E^b A^b D^b G^b

T 4 6 7 4 5 3 11-10-8 10-8-7 10-8-10 8 8 6 8 6 6 4 6

A 4 6 7 4 5 3 11-10-8 10-8-7 10-8-10 8 8 6 8 6 6 4 6

B 4 6 7 4 5 3 11-10-8 10-8-7 10-8-10 8 8 6 8 6 6 4 6

102

Biréli (solo)

F7 B^b

T 7 4 5 3 9 10 8 10 11-13 10 13-12-11 10-9 8 8 7 6 9 9 7

A 7 4 5 3 9 10 8 10 11-13 10 13-12-11 10-9 8 8 7 6 9 9 7

B 7 4 5 3 9 10 8 10 11-13 10 13-12-11 10-9 8 8 7 6 9 9 7

107

B^b7 E^b B^b Sw.

T 6 4 6 7 3 4 3 6 6 4 3 4 6 5 8 8 5 8 5 6 6 6 6 3 4 6 6 3

A 6 4 6 7 3 4 3 6 6 4 3 4 6 5 8 8 5 8 5 6 6 6 6 3 4 6 6 3

B 6 4 6 7 3 4 3 6 6 4 3 4 6 5 8 8 5 8 5 6 6 6 6 3 4 6 6 3

112

8fr.

6fr.

6fr.

6fr.

Cm⁷ F⁷ B^b F⁷

Sw. 3 Sw. 3

T 6 Sw. 4 7 Sw. 3 6 3 4 3 6 9 10 11 12 13 10 11 10 11 10 10 10

A 6 5 4 3 6 5 4 6 3 4 9 10 11 12 13 10 11 10 10 10

B 4 7 6 3 6 5 4 6 3 4 9 10 11 12 13 10 11 10 10 10

116

6fr.

6fr.

B^b B^b⁷

3 3

T 10 9 8 7 9 8 7 6 7 5 8 6 9 12 10 13 12 11

A 10 9 8 7 9 8 7 6 7 5 8 6 9 12 10 13 12 11

B 10 9 8 7 9 8 7 6 7 5 8 6 9 12 10 13 12 11

120

6fr.

6fr.

E^b B^b

1/2 3

T 8 11 9 8 6 9 6 6 8 7 5 8 7 8 (7) 6 7 7 6 5 8 5 6 7 5 8 7 5 8 9 12 10

A 8 11 9 8 6 9 6 6 8 7 5 8 7 8 (7) 6 7 7 6 5 8 5 6 7 5 8 7 5 8 9 12 10

B 8 11 9 8 6 9 6 6 8 7 5 8 7 8 (7) 6 7 7 6 5 8 5 6 7 5 8 7 5 8 9 12 10

124

8fr.

6fr.

6fr.

6fr.

Cm⁷ F⁷ B^b F⁷

3

T 13 12 11 10 8 11 8 8 10 9 8 7 8 7 10 7 8 10 7 8 8 8 8

A 13 12 11 10 8 11 8 8 10 9 8 7 8 7 10 7 8 10 7 8 8 8 8

B 13 12 11 10 8 11 8 8 10 9 8 7 8 7 10 7 8 10 7 8 8 8 8

128

6fr.

B \flat

B \flat 7

8va

T 10-12 11 8 9 8-12 10 11 10-12-13 12 10 11 10-12 8 8 9 10 10-13-17

A 13 12 10 11 9 8-12 10 11 10-12-13 12 10 11 10-12 8 8 9 10 10-13-17

B 13 12 10 11 9 8-12 10 11 10-12-13 12 10 11 10-12 8 8 9 10 10-13-17

132

6fr.

6fr.

E \flat

B \flat

8va

T 15-17-15-13-13-13-15-13-11-11 11-13-11-9-9-9-11-9-7-7 7-9-7-5-5-5-7-5-3-3 3-5-3-1-1-1 3-2-3

A 15-17-15-13-13-13-15-13-11-11 11-13-11-9-9-9-11-9-7-7 7-9-7-5-5-5-7-5-3-3 3-5-3-1-1-1 3-2-3

B 15-17-15-13-13-13-15-13-11-11 11-13-11-9-9-9-11-9-7-7 7-9-7-5-5-5-7-5-3-3 3-5-3-1-1-1 3-2-3

136

8fr.

6fr.

6fr.

6fr.

Cm 7

F 7

B \flat

F 7

1/2

3

1/2

3

T 4-3 5 4 5 6 3-5 6 4-3 5-3 5 3 5 3 5 3 3 3 3 3 3 3 0

A 4-3 5 4 5 6 3-5 6 4-3 5-3 5 3 5 3 5 3 3 3 3 3 3 3 0

B 4-3 5 4 5 6 3-5 6 4-3 5-3 5 3 5 3 5 3 3 3 3 3 3 3 0

140

6fr.

B \flat

T 3-2-1 0 3-2-1 0 3-2-1-0 4-3 2-1 0 4-3-2 7 4-3-2

A 3-2-1 0 3-2-1 0 3-2-1-0 4-3 2-1 0 4-3-2 7 4-3-2

B 3-2-1 0 3-2-1 0 3-2-1-0 4-3 2-1 0 4-3-2 7 4-3-2

158

6fr. 8fr. 6fr.

B^b Cm⁷ F⁷

3

3

162

6fr. 6fr. 2fr. 2fr. 2fr.

B^b F⁷ F[#] C[#]7 F[#]

3

167

2fr. 2fr. 2fr. 2fr. 3fr. 4fr. 2fr. 2fr.

C[#]7 F[#] C[#]7 F[#] D⁷/A G[#]m⁷ C[#]7 F[#]

3

173

2fr. 2fr. 2fr. 2fr. 2fr.

C[#]7 F[#] C[#]7 F[#] F C⁷

21

2.

Gm7 Am7 Bbm7 C7sus4 F Gm7 C7

TAB

5 7 6 8 9 8 6 8 6 5 6 6 3 6 5 3 5 4

26

Am7 D7 Gm7 C7 FM7 Bm7 E7 Bbm7 Eb7

TAB

3 3 2 5 3 5 6 8 9 10 12 9 10 9 11 8 9 8

3 3 3 3 3 3 3 3

31

Am7 D7 Gm7 C7 FM7 E7 A7

TAB

10 7 8 7 5 5 6 7 8 5 5 4 5 6 5 7 8 6 5

3

36

Dm7 C#7 Cm7 F7 Bbm7 Bbm7 Eb7 A7(13) A7(#5)

TAB

8 6 6 5 8 6 6 10 8 6 8 6 6 8 6 8 5

Français. Une très jolie ballade de Biréli avec une introduction en voicing d'accords. Pour ce morceau Biréli utilise la guitare électrique et développe un jeu plus "be bop", l'instrument étant plus approprié à ce type de phrasé. Il fait entendre des couleurs blues notamment en utilisant du "double stop" joué simultanément par le médiateur et le majeur comme au début du solo. On retrouvera beaucoup des techniques telles que les bends, les sweeps (Sw.), le jeu en accords etc.

41

D7(9) D7 Gm7 C7 F Adim7 Gm7 C7

[illegible]

50

B \flat M7 B \flat m7 E \flat 7 A 7 (13) A 7 (#5) D 7 (9) D 7

T 8 7 10 7 7 8 10 10 8 11 8 10 8 11 8 10 8 9 7 10 7 8 10 8 6 7 10 9 7 10 7 10

English. A very fine ballad by Biréli with an introduction in chord voicing. For this piece Biréli uses the electric guitar et develops a more "be bop" playing, the instrument being more appropriate to that type of phrasing. He lets us hear blues colours, notably by using some "double stop" played simultaneously by the plectrum and the middle finger, for example at the beginning of the solo. We will find again many of the techniques such as bends, sweeps (Sw.), the playing in chords, etc.

57

3fr. 2fr. 7fr. 5fr.

Gm7 C7(b9) FM7 E⁸ A7

8va

60

5fr. 4fr. 3fr. 6fr.

Dm7 C#7 Cm7 F7 Bbm7

(8va)

63

6fr. 6fr. 5fr. 5fr.

Bbm7 Eb7 A7(13) A7(#5)

65

4fr. 3fr. 3fr. 5fr. 6fr. 8fr.

D7(9) D7 Gm7 Am7 Bbm7 C7

TAB

3 6 5-8 7 6 9 6 5 6 5 6 8-10-13 17 16-17 16-17 16-17

15-13 15 13-16-12 12 15 11 13-12 11 10-13-10 11-10 13-10-11 12 10-12 11 9-10-8 11-10-8 10-9-8-7-6 8

6 5-4 6 3 6 3 4 3 6 3 4 5-6 3 5-7-8 5 6 5 8-11-13 9-8-7-6-5 8 6 6-5 8-7-5

4 7 4 5 5-8 6-7-10 12-13 11-12 13 13 13-10 7-8 11 8 11 8 11 8 11 8 7-8 11 11

81

5fr. 4fr. 3fr. 6fr.

Dm7 C#7 Cm7 F7 Bbm7

T 8 8-10 10-7 7 10 9-8-7-10-6 7 5 7-8 9

A 10 10 7 8 10 9-8-7-10-6 7 5 7-8 9

B 8 5 6 5 8 8 10 9-8-7-10-6 7 5 6 5 8 7 8 7-10 9

84

6fr. 6fr. 5fr. 5fr. 4fr. 3fr.

Bbm7 Eb7 A7(13) A7(#5) D7(9) D7

T 8-11-10 8-9 9 8-6 9-8-6 8 6 5 8 7 6 8 5 8 5-6-7 8-7-5 3 5-3 4 6 5 4 6-3 5-2-3

A 10 9 8-6 9-8-6 8 6 5 8 7 6 8 5 8 5-6-7 8-7-5 3 5-3 4 6 5 4 6-3 5-2-3

B 8 5 6 5 8 8 10 9-8-7-10-6 7 5 6 5 8 7 8 7-10 9

87

3fr. 1/2 4fr.

Gm7 C7 FM7 Adim7

T 3 6 4 5 5 6 7 7 8 6 (x) 4 6 3 4 3 5 3 6 7 5 6 7 5

A 3 6 4 5 5 6 7 7 8 6 (x) 4 6 3 4 3 5 3 6 7 5 6 7 5

B 3 6 4 5 5 6 7 7 8 6 (x) 4 6 3 4 3 5 3 6 7 5 6 7 5

90

3fr. 3fr. 3fr. 5fr. 3fr.

Gm7 C7 Saxo (solo) 24 Gm7 C7 Am7 D7

T 5 5 11 11 10 9 6 3 6 5 3 5 4 3 3 2

A 5 5 11 11 10 9 6 3 6 5 3 5 4 3 3 2

B 6 7 5 6 7 0 0 6 3 6 5 3 5 4 3 3 2

133

C7 A7(13) A7(#5) D7(9) D7 Gm7

9 8 6 8 7 6 8 5 3 4 3 5 6 6 7 6 8 10 8 11 10 12 5 5 5 7 6 8

This musical score is for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass part is written in TAB notation. The score is divided into three measures. The first measure is marked with a C7 chord, the second with an FM7 chord, and the third with a 6/7, 7/8, 6/7, and 8/9 chord. The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a rhythmic accompaniment with eighth and sixteenth notes. The score is presented in a clear, professional layout with a white background and black text and notation.



Swing 42

(Django Reinhardt)

[From "The Complete Gipsy Project" album]

♩ = 250

Theme

Chord diagrams: 2fr., 5fr., 5fr., 3fr., 7fr., 5fr., 5fr., 3fr., 6fr., 5fr.

Chord diagrams: 5fr., 3fr., 2fr., 3fr., 2fr., 5fr., 5fr., 3fr.

Chord diagrams: 7fr., 5fr., 5fr., 3fr., 6fr., 5fr., 5fr., 3fr., 2fr.

Chord diagrams: 7fr., 6fr., 9fr., 9fr., 7fr., 6fr., 9fr., 9fr., 7fr.

Chords: C⁶, Am⁷, Dm⁷, G⁷, Em⁷, Am⁷, Dm⁷, G⁷, E dim⁷, A⁷, Dm⁷, G⁷, C⁶, Am⁷, Dm⁷, G⁷, Em⁷, Am⁷, Dm⁷, G⁷, E dim⁷, A⁷, Dm⁷, G⁷, C⁶, B⁷, E⁶, C[♯]m⁷, F[♯]m⁷, B⁷, E⁶, C[♯]m⁷, F[♯]m⁷, B⁷.

Measure numbers: 6, 11, 16.

21

E⁶ C[#]m⁷ F[#]m⁷ B⁷ E⁶ G⁷ C⁶ Am⁷

T A B

26

Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷ Edim⁷ A⁷ Dm⁷ G⁷

T A B

31

Biréli (solo)

C⁶ C⁶ Am⁷ Dm⁷ G⁷ Em⁷ Am⁷

T A B

3

36

Dm⁷ G⁷ Edim⁷ A⁷ Dm⁷ G⁷ C⁶ G⁷

T A B

Français. Également un thème très joué de Django qui la particularité de moduler à la tierce majeure. Biréli expose un solo sur une seule grille mais à très grande vitesse et avec une grande musicalité tout à fait dans l'esprit "Django".

41

8^{va}-----

2fr. 5fr. 5fr. 3fr. 7fr. 5fr. 5fr. 3fr. 6fr. 5fr.

C⁶ Am⁷ Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷ E dim⁷ A⁷

T 12-15-17 15 11-13-15-13-12 13 15-13 8 9-10 8-10 8-12-15-12

A 0 12-13 13 0 12-13 12 (x) 13 8 9-10 10 10-9 8

B 3 3

46 (8^{va})-----

5fr. 3fr. 2fr. 7fr. 6fr. 9fr. 9fr. 7fr.

Dm⁷ G⁷ C⁶ B⁷ E⁶ C⁶m⁷ F⁶m⁷ B⁷

T 13-10 13-10 10 8-10-8 7 10-7 8 9 8 7 9 10 9 10-12 9

A 12-10-12-10 9-10 9-12 10-12 8 9 8 7 9 7 9 7 9 10 9 10-12 9

B 3 3

51

6fr. 9fr. 9fr. 7fr. 6fr. 9fr. 9fr. 7fr. 6fr.

E⁶ C⁶m⁷ F⁶m⁷ B⁷ E⁶ C⁶m⁷ F⁶m⁷ B⁷ E⁶

T 10 9 10-12 9 7 12 12 16 14 14 0 12-14-16-12 (x) 12-11

A 11 11 11 11 11 16 16 12 13 13 13 13

B 3 3

56 (8^{va})-----

3fr. 2fr. 5fr. 5fr. 3fr. 7fr. 5fr. 5fr. 3fr.

G⁷ C⁶ Am⁷ Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷

T 10 13-10 10 12-10 9-12 10-8-10 9-12 10-12-15-19 16-13 16-13 13 10-11-12

A 12-11-10-9 10 9-12 12-10 9-12 10-8-10 9-12 10-12-15-19 16-13 16-13 13 10-11-12

B 3 3

English. Also a theme by Django that is played very often, and has the peculiarity of modulating at the major third. Biréli displays a solo on a single chord chart but at a very high speed and with a great musicality, fully in the "Django" spirit.

97

C6 Am7 Dm7 G7 Em7 Am7 Dm7 G7 Edim7 A7

[illegible]

107

Em7 Am7 Dm7 G7 Edim7 A7 Dm7 G7 C#9

5-8-5 0 4 5 6 7 5 4 5 8 7 8 4 5 6 7 4 5 5 8 8 9 8

112

B⁷ E⁶ C^{#m7} F^{#m7} B⁷ E⁶ C^{#m7} F^{#m7} B⁷

T 7 4 1 0 2 2 0 2 4 4 1 0 2 2 0 2 4 4

A 8 5 1 2 0 2 2 0 2 4 4 1 0 2 2 0 2 4 4

B 9 7 0 1 2 2 2 2 0 4 4 0 1 2 2 2 2 0

117

E⁶ C^{#m7} F^{#m7} B⁷ E⁶ G⁷ C⁶ A^{m7}

T 1 0 2 2 0 2 4 2 4 0 0 3 3 5 6

A 1 2 0 2 2 2 0 2 4 0 4 3 3 5 6

B 1 2 0 2 2 2 2 2 4 0 4 3 3 5 6

122

D^{m7} G⁷ E^{m7} A^{m7} D^{m7} G⁷ E^{dim7} A⁷ D^{m7} G⁷

T 4 5 6 8 4 5 6 5 8 7 8 4 5 6 7 5 5 5

A 7 4 5 7 5 6 8 4 5 6 7 5 4 5 8 7 8 4

B 7 4 5 7 5 6 8 4 5 6 7 5 4 5 8 7 8 4

127

C⁶ G⁷ C⁶ A^{m7} D^{m7} G⁷ E^{m7} A^{m7}

T 6 7 10 8 10 8 7 10 8 10 12 13 10 12 13 15 16

A 6 7 10 8 10 8 7 10 8 10 12 13 10 12 13 15 16

B 6 7 10 8 10 8 7 10 8 10 12 13 10 12 13 15 16

132 (8^{va})

Dm⁷ G⁷ E dim⁷ A⁷ Dm⁷ G⁷ C⁶₉ G⁷

T 17-13 15-13-12 17-15 14-15-16 17-13 15-12 12-12 13 6-7-10-8-10-8-7-10

A B

3

137

C⁶₉ Am⁷ Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷ E dim⁷ A⁷

T 8 9 10-12 8-10-12 13-15 16 17-13 15-13-12 17-15 14-15-16

A B

142 (8^{va})

Dm⁷ G⁷ C⁶₉ G⁷

T 17-13 15-12 12-12 13 6-7-10-8-10-8-7-10

A B

3



Un certain je ne sais quoi

(Diego Imbert)

[From "Gipsy Project album - Move" album]

♩ = 170



Saxo (theme) / Double bass

First system of music (measures 1-4). Treble clef, key of B-flat major (two flats), 4/4 time. Chords: F7. Bass clef, Treble (T), Alto (A), Bass (B) staves. Fingering numbers are provided for the bass line. A triplet of eighth notes is marked in measure 3.



Second system of music (measures 5-8). Chords: D^b7, B^b7, Gm7, Bm7. Fingering numbers are provided for the bass line. A triplet of eighth notes is marked in measure 5.



Third system of music (measures 9-12). Chords: Fm7, D^b7, F7. Fingering numbers are provided for the bass line. A triplet of eighth notes is marked in measure 12.



Fourth system of music (measures 13-16). Chords: F7, D^b7, B^b7. Fingering numbers are provided for the bass line. A triplet of eighth notes is marked in measure 14.

Français. Un thème de Diego Imbert contrebassiste jouant sur l'album Gipsy Project "Move". La construction du thème, de forme blues, est différente de celle utilisée pour les improvisations. Une fois encore, Biréli fera entendre à plusieurs reprises la couleur blues mais également jazz avec de très belles phrases très "bop". On retrouve l'utilisation de la gamme chromatique et de nombreux arpèges d'accords se développant parfois sur plusieurs octaves.

39

6fr.

6fr.

F7

B^b7

T

A

B

6 6 6 6 5 7 6 5 8 5 8 9 7 6 8 6 7 6 9 8 6 5 5 8 5 6 5 8 6 5 4 3

3 3

42

6fr.

6fr.

4fr.

3fr.

B dim7

F7

A⁹

D7

T

A

B

6 4 3 5 3 6 5 3 6 5 3 6 5 4 3 1 1 5 5 3 3 5 5 3 3 7 7 5 5 7 7 6 6 10 10 8 8 10 10 11 11 14 17

8^{va}

45

3fr.

7fr.

10fr.

(8^{va})

Gm7

C7

F7(9)

A^b7(9)

T

A

B

13 15 15 12 13 10 11 12 8 10 11 9 10 9 11 10 8 7 10 7 8 13 10 11 12 10 13 10 11

3 3 3 3 3 3 3 3 3 3 3 3 3 3

8^{va}

48

9fr.

8fr.

6fr.

(8^{va})

G7(9)

G^b7(9)

F7

T

A

B

17 13 15 15 14 15 15 13 16 12 16 14 13 15 13 14 13 16 15 13 12 15 12 13 12 15 10 11 10 13 12 13

English. A theme by Diego Imbert, double bass player who plays on the Gipsy Project "Move" album. The structure of the theme, in blues form, is different from the one used for the improvisations. Once again Biréli will give us to hear several times the blues but also jazz colour, with very fine phrases, very "bop". We find again the use of the chromatic scale and of many chord arpeggios, sometimes developing on several octaves.

50



F7


T

A


B

10-11-12 10-13 10-13-12-11-13-10 13-12-11-13 0 3-2-1-0 3-2-1-0 4-3-2-1-0 3-2-1 0 4-3-2-1 3 2 2-1

53



B^b7



B dim⁷

F7

T

A

B

4 0 3 0 3 0 1 2 0 2 1 0 3 1 4/5 4/5 1 1 3 1 1 3 3 3

3 Sw. 3 Sw.

56



A⁸



D7



Gm⁷

C7

T

A

B

2 3 1-0 17-15 13 15-13 15-14-12 15-12 15-13-12 12-13-14 12 15-13-14 12-15 14-13 15-13 14-13 16-15-13-12 15

8va

59



F 7(9)



A^b 7(9)



G 7(9)



G^b 7(9)

F7

T

A

B

12-13 12-15 14 12-15 13-12 14 15-12-13-12 14 14 15-12-13-14 12-15 14-13 15-13 14-13-11-10 13 11-12 10 12-13 11 9-10-13

62

6fr.

F7

T 11 11-12 13 14-15 15 14-15 13 13 16 15 13 16 13 15-16 15 13 15 15 13 15 14-13

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

65

6fr.

6fr.

6fr.

B^b7

B dim7

F7

T 15 13 13 15 13 16 19 16 13 16 13 13 15 14 13 10 10 10 10 14 13 11

A 12 15 13 13 15 13 16 19 16 13 16 13 13 15 14 13 10 10 10 10 14 13 11

B 12 15 13 13 15 13 16 19 16 13 16 13 13 15 14 13 10 10 10 10 14 13 11

3 3

68

4fr.

3fr.

3fr.

A⁹

D7

Gm7

C7

T 10 12 9 10 11 8 7 10 8 7 8 10 8 10 11 10 10 9 8 10

A 10 12 9 10 11 8 7 10 8 7 8 10 8 10 11 10 10 9 8 10

B 10 12 9 10 11 8 7 10 8 7 8 10 8 10 11 10 10 9 8 10

3 3

71

7fr.

10fr.

9fr.

8fr.

6fr.

F7(9)

A^b7(9)

G7(9)

G^b7(9)

F7

T 4 5 4 3 6 3 6 3 6 5 3 5 3 7 5 7 6 10 8 10 13 13 13 14

A 4 5 4 3 6 3 6 3 6 5 3 5 3 7 5 7 6 10 8 10 13 13 13 14

B 4 5 4 3 6 3 6 3 6 5 3 5 3 7 5 7 6 10 8 10 13 13 13 14

3 3

74

36 **24**

Saxo (solo) Double bass (solo)

36 **24**

F7

6fr.

136

3

F7

D \flat 7

6fr.

9fr.

140

3

D \flat 7

B \flat 7

Gm7

Bm7

9fr.

6fr.

3fr.

7fr.

144

Fm7

D \flat 7

F7

8fr.

9fr.

6fr.



● = 110 Intro

A  3fr.  5fr.  5fr.  3fr.

17

GM⁷ Em⁷(9) Am⁷ D⁷

3 3 3 3

T A B

 3fr.  5fr.  5fr.  3fr.  3fr.

21

GM⁷ Em⁷(9) Am⁷ D⁷ GM⁷

3 3 3 3 3

T A B

B  3fr.  3fr.  3fr.  3fr.

25

A^bM⁹ GM⁷ A^bM⁹ GM⁷

8 7 8 7

T A B

 4fr.  7fr.  7fr.  5fr.  6fr.  4fr.  5fr.  3fr.

29

C[#]m⁷ F[#] Bm⁷ E⁷ B^bm⁷ E^b Am⁷ D⁷

4 5 3 4 6 5 4

T A B

Français. Cette jolie ballade est signée Franck Wolf, le saxophoniste participant à l'album Gipsy Project "Move". Biréli, cette fois encore à la guitare électrique, commence par une introduction en accords. Son solo, remarquable, oscille entre des voicings d'accords et des phrases du meilleur goût. Le tempo n'y est pas trop rapide mais l'exécution reste cependant délicate.

A  3fr.  5fr.  5fr.  3fr.

33

GM7 Em7(9) Am7 D7

3 3 3

7 5 4 7 7 5 4 5 7 3 7

3 3

 3fr.  5fr.  5fr.  3fr.  3fr.





37

GM7 Em7(9) Am7 D7 GM7

3

5 7 5 4 7 5 4 7 5 4 5 4 5 4

3

 3fr.  5fr.  5fr.  3fr.





41 Biréli (solo)

GM7 Em7(9) Am7 D7

3 7 8 12 15 13 12 15 14 11

4 7 7 12 12 13 12 14 13 10

4 7 7 12 12 12 12 14 11 10

 3fr.  5fr.  5fr.  3fr.

45

GM7 Em7(9) Am7 D7

10 7 8 5 3 3 3 6

8 7 8 8 5 5 5 5

7 7 7 5 5 5 5 4

English. This fine ballad is by Franck Wolf, the saxophonist taking part in the Gipsy Project "Move" album. Biréli, once again at the electric guitar, begins with an introduction in chords. His remarkable solo oscillates between chord voicings and most tasteful phrases. The tempo is not too quick here, but the execution nevertheless remains delicate.

49

GM7 Em7(9) Am7 D7

T 7 10 7 8 7 10 14 17 15 14 12 10 8 10 6 7 6 7 6 7

A 7 7 7 12 15 15 15 12 10 8 8 4 5 4 5 4 5 4 5

B 7 7 7 12 16 16 14 13 12 9 9 4 5 4 5 4 5 4 5

3

53

GM7 Em7(9) Am7 D7 GM7

T 6 5 3 5 3 5 7 8 7 6 5 3 5 7 3 3

A 4 3 3 3 5 8 9 8 4 3 3 5 4 5 4

B 6 5 4 4 4 7 8 7 5 4 4 7 6 5 4

57

A^bM⁹ GM7 A^bM⁹ GM7

T 4 5 5 4 2 3 3 4 3 4 5 7 10

A 4 5 6 4 7 4 4 5 7 5 6 3 2

B 4 5 6 4 7 4 4 5 7 5 6 3 2

3 3 3 3

61

C[#]m7 F[#]7 Bm7 E7 B^bm7 E^b7 Am7 D7

T 9 7 6 7 9 9 7 7 9 6 7 8 11 15 11 13 10 12 9 10 11 12

A 9 7 9 9 7 9 6 7 6 6 9 8 11 15 11 13 10 12 9 10 11 12

B 9 7 9 9 7 9 6 7 6 6 9 8 11 15 11 13 10 12 9 10 11 12

3 3 3 3 3 3 3 3

65

3fr. 5fr. 5fr. 3fr.

GM⁷ Em⁷(9) Am⁷ D⁷

T 10 8 7 10 8 7 12 10 8 7 7 5
A 10 10 8 10 12 10 8 13 12 10 8 5 3
B 9 9 8 10 9 10 8 13 12 10 8 7 5

69

3fr. 5fr. 5fr. 3fr. 3fr.

GM⁷ Em⁷(9) Am⁷ D⁷ GM⁷

T 10 8 7 10 7 3 5 5 7 8 12
A 12 7 7 10 5 3 5 5 5 10 10
B 9 8 8 10 7 3 5 5 5 9 10

73

3fr. 3fr.

15 15

Saxo (solo)

B A^bM⁹ GM⁷

T 10 12 10 8 7 4
A 9 9 5 8 7 4
B 9 9 5 8 7 4

91

3fr. 3fr. 4fr. 7fr. 7fr. 5fr.

A^bM⁹ GM⁷ C[#]m⁷ F[#] Bm⁷ E⁷

T 5 8 7 4 4 5 7
A 5 8 7 4 4 5 7
B 5 8 7 4 4 5 7

95

6fr. 4fr. 5fr. 3fr. A 3fr. 5fr.

B^bm⁷ E^b7 Am⁷ D⁷ GM⁷ Em⁷(⁹)

T 4 6 5 4 7 5 4 7 7 5

A 6 5 4 7 5 4 7 7 5

B 3

99

5fr. 3fr. 3fr. 5fr.

Am⁷ D⁷ GM⁷ Em⁷(⁹)

T 3 4 5 2 3 4 7 5 4 5 7 5 4 7

A 4 5 2 3 4 7 5 4 5 7 5 4 7

B 3 3

103

5fr. 3fr. 3fr. rit.

Am⁷ D⁷ GM⁷

T 5 4 7 5 4 5 7 4

A 5 4 7 5 4 5 7 4

B 5 4 7 5 4 5 7 4

Babik
Blues clair
Coquette
Daphné
Jadis
Minor Swing
Nuages
Place de Broukère
Place du Tertre
Swing 42
Un certain je ne sais quoi
Victor



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